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ANDREW FREEDMAN SALE,
 Friday Evening, April 14, 1916,
At the Plaza Hotel, New York City.

<u>NUMBER.</u>	<u>B U Y E R .</u>	<u>PRICE.</u>
1	Stephen Birch	\$ 140.
2	-do-	50.
3	D. B. Freedman	90.
4	W. W. Seaman, Agent	80.
5	C. J. Sullivan	80.
6	W. W. Seaman, Agent	500.
7	Otto Bernet, Agent	300.
8	T. Heckscher	310.
9	A. O. Levy	525.
10	Otto Bernet, Agent	675.
11	Henry Reinhardt	1300.
12	M. Knoedler & Co.	2425.
13	J. S. Van Wezel	650.
14	John Levy	1000.
15	W. W. Seaman, Agent	750.
16	Miss E. R. Wellington	2650.
17	Geo. C. Heimerdinger	1250.
18	M. Tanesbaum	650.
19	W. W. Seaman, Agent	2100.
20	-do-	5000.
21	Jack Harris	1300.
22	A. O. Levy	800.
23	Henry Reinhardt	925.
24	W. W. Seaman, Agent	5200.
25	C. J. Sullivan	1300.
26	Stephen Birch	1000.
27	Otto Bernet, Agent	1950.
28	G. Tonn, Agent	1800.
29	Otto Bernet, Agent	2500.
30	Stephen Birch	2150.
31	-do-	700.
32	Otto Bernet, Agent	400.
33	C. J. Sullivan	150.
34	Geo. C. Heimerdinger	2200.
35	W. W. Seaman, Agent	1200.
36	Clapp & Graham	3000.
37	D. B. Delavan	3300.
38	Otto Bernet, Agent	500.
39	P. A. Burns	825.
40	Henry Schultheis	2150.
41	W. W. Seaman, Agent	6200.
42	Stephen Birch	775.
43	J. J. Julia	150.
44	Stephen Birch	1300.
45	R. Deutsch	175.
46	W. W. Seaman, Agent	4700.
47	John McCormick	20000.
48	W. W. Seaman, Agent	8900.
49	Stephen Birch	8700.
50	Otto Bernet, Agent	10600.
51	T. E. Gilchrist	150.
52	J. G. Van Wezel	325.

Freedman Art Contains Many Fine Pictures

Corot's "Nymphs Bathing" and Troyon's "Normandy Pastures" Features of Collection To Be Sold.

Fifty-two paintings composing the collection of the late Andrew Freedmann were placed on view yesterday at the American Art Galleries, No. 6 Madison Square South, preparatory to their sale at auction by Thomas E. Kirby at the Plaza Hotel on next Friday evening. At the same time three other collections were put on exhibition—one of Chinese porcelains assembled by the late Edward Wassermann; one of old velvets and embroideries, consigned by Vitall and Leopold Benguiat, and one of engravings and etchings consigned by Mr. Richard Ederheimer.

The greater number of the paintings in Mr. Freedman's collection are of the Barbizon school. There is a Corot, "Nymphs Bathing," from the Mary Jane Morgan collection, which was dispersed in 1886. In the foreground is a lake by which are three young women, nude or partly draped. There is a clump of large trees, done in Corot's typical manner, and overhead is an early evening sky.

There is a large and fine example of Constant Troyon, "Normandy Pastures," with flat lands in the foreground. A milkmaid milks a cow and two other cows lie on the grass, while near by is a flock of sheep. At one side is a wooded hillock.

By Other Masters.

"Sheep and Landscape Near Fontainebleau" is a typical example of Charles Jacque, with a flock, tended by a shepherdess, grazing near a wood. There are four examples of Harpignies. "La Passerelle du Moulin Colas" is a small but masterly work with a footbridge crossing a stream and tall trees. "Paysage au Bord de la Mer" shows a ravine near the sea, covered with grass and rocks, while across the canvass, with the sea beyond, is a row of typical Harpignies trees.

Other fine French pictures are Diaz's "In the Forest of Fontainebleau," with a road leading into a forest; Cazin's "The Mill," a small landscape of poetic quality, with an early evening sky and a pale full moon; Fantin-Latour's "The Bathers," having beautiful quality; Felix Ziem's "Venice," with striking reds and golds; Isabey's dramatic "La Rixe," presenting two cavaliers fighting with rapiers in a narrow street of an old French town, and five fine examples of Henner, including "Nymph Reclining," a nude young woman lying by a lake; "Magdalen," a nude reclining in a grassy nook, and "Sleeping Nymph," another nude reclining on the grassy bank of a pool.

Of the American school there are three Blakelocks, including a fine example, "The Edge of the Forest," and an extraordinarily good example of Julian Rix, "Sanderson's Creek, New Jersey."

RARE ART GATHERED BY FREEDMAN SEEN

Paintings, Engravings and Antique Textiles by Masters to Be Sold.

June

4.9.16

CHINESE PORCELAIN, TOO

The paintings collected by the late Andrew Freedman, which were placed on public view in the galleries of the American Art Association yesterday, will make one of the important art sales of the winter. At the same time the rare antique Chinese porcelains of Edward Wassermann, the great collection of engravings and etchings belonging to Richard Ederheimer and the Benguiat collection of old velvets and embroideries, were shown, in preparation for sales at auction.

The Freedman paintings form a well balanced collection of carefully chosen works that finely represent the best qualities of some of the greatest names in modern art. The pictures are landscapes for the most part, although there are a few figure pieces. Corot, Harpignies, Cazin, J. J. Henner, Dieterle, Ziem, Schreyer, Jacque, Troyon and Diaz lead in interest. But it would be difficult to decide which of the artists carries off the chief honor of the show. It is indeed a well balanced group.

Some of the Paintings Shown.

The Corot is a large example and came from the famous Mary Jane Morgan sale. It is the "Nymphs Bathing" and the nymphs are seen in the foreground, protected by a discreet shadow. Tall trees rise in a mass from a quiet pool, the fading color from a sunset tinting the sky back of them. It is painted in the pearly tones familiar to the students of Corot and the famous "atmosphere" is in evidence. There are five characteristic works by J. J. Henner and as this artist's paintings have not been appearing in auctions of late with the frequency of former days, they come upon one almost with the effect of surprise. The reclining "Magdalen" and "The Sleeping Nymph" are especially typical; the flesh tints have the brilliant softness and the color has the personal qualities that are so much admired. The turquoise blues and the gray browns are as fresh as though the pictures were painted yesterday.

The four Harpignies landscapes are all attractive examples of landscape painting. The composition, while not sensational, always contains something unexpected. The color is charming, the trees are beautifully drawn, and the feeling for nature is genuine. The trees in the "Passerelle du Moulin Colas" are particularly free and interesting. The sheep picture by Jacque hangs on the wall next a Harpignies landscape, and there seems to be an affinity of style between the canvases; the same security of design and the same coolness and sobriety of color.

Marie Dieterle's cattle picture has been given the place of honor on the gallery wall, a large and vigorously painted work, among the best of hers to be shown here.

Georges Washington's "Arabs."

A work full of sparkle and sunlight is the "Arab Horsemen," by Georges Washington, who, in spite of his name, is a good Frenchman. A group of riders with picturesque costumes, bent no doubt upon some marauding expedition, halt in a romantic spot beside a beautiful tree. The drawing of the figures is equally vivacious and accurate. Another Arabian subject has been painted by an artist better known than Georges Washington in this country, and by one who is identified in the public mind with such themes—Adolf Schreyer. His motif is a simple one, some horsemen fatigued by long desert marches approaching a pool of water. The whole composition devolves around the two Arabs in the foreground. A small but brilliant picture by Pasini completes the Oriental group.

Figure pieces of a different character are by Josef Chelmonski and J. J. Tissot. There is no need to be told that Mr. Chelmonski is a Russian. Aside from his name, his picture proclaims his nationality. It looks precisely like an illustration to a story by Turgenieff or Tolstoy. An all night party is breaking up in the early dawn and the guests are leaving. The building is long, level and so unadorned that it would appear to be a barracks, but through the windows some of the guests are still feasting. The coachmen on a bench outside are waiting by the kitchen door, where they too evidently have just been regaled. The scene is sombrely painted and the roughness of the road, with patches of melting snow, suggests one of the bleak territories so often described by the Russian novelists. The Tissot painting is much gayer, a picture of a pretty English girl landing from a river boat, her two cavaliers in white boating suits steadyng the frail craft.

Three Blakelocks Shown.

Other works in the collection are three Blakelocks, an Alma-Tadema girl with flowers, two Fantin-Latours, a Fromentin, Gerome, Isabey, Netscher, Rix, Thaulow, Troyon, Vibert and a Weiss.

MR. ROYAL CORTISSOZ IN THE TRIBUNE:

On those walls at the American Art Galleries which display the pictures collected by the late Andrew Freedman the clock would seem to have been turned back. They revive the atmosphere of the Mary J. Morgan and George I. Seney collections, the atmosphere of half the private galleries in this country when the vogue of the Salon was only disputed by that of the Barbizon school. The dealers had a great deal to do with it. They had not yet organized the boom in old masters, and the latter day vagaries of the market were then simply undreamed of. Fashionable taste was narrowly conservative. But fashionable taste happened at the moment to be sound. If we find Mr. Freedman's pictures in striking contrast with much that prevails in some of the shops to-day, we find them also interesting and beautiful, a serene refuge from current absurdities and vulgarities.

What pleasure it is to turn from the incertitude—and worse—of Cézanne and his followers to the sterling traits of a man like Corot! It is like turning from prose—and dull prose at that—to inspired poetry. The "Nymphs Bathing" of the Freedman collection is an exquisite version of that romantic lakeside motive of which the master never tired, and to which his admirers must remain as joyously faithful. The classical design, the vibrating foliage, the tender light, the unobtrusive but delicately eloquent figures—all the familiar elements come back to charm us once more. And, familiar as they are, they nevertheless have the freshness of morning about them, the perennial stamp of genius.

Mr. Freedman was equally fortunate with his examples of Dupré, Diaz, Troyon, Jacque, Isabey and Fromentin, that group as inevitable in every collection of this type as certain books are in the traditional gentleman's library. He was conventional, if you like, but he knew what he was about and got hold of handsome pictures.

The same excellent judgment is disclosed in the more miscellaneous aspects of his collection. There are four landscapes here by Harpignies. All of them are good, and one, "Les Petits Pecheurs," is a little jewel, which, in-

cidentally, has the interest of showing him in an unusual mood. For Henner Mr. Freedman appears to have had a cult, as five specimens testify. The spell of this profoundly sophisticated Salonnier was long ago outworn, but it is at least to be said for these manifestations of it that they are characteristic—uncommonly good Henners. There are similarly representative pieces by Cazin, Schreyer, Fantin-Latour, Thaulow, Zien, Alma-Tadema and our own Blakelock and Rix. The ensemble may not be overpoweringly brilliant, but it is vitalized and legitimately beguiling. The sale at the Plaza next Friday evening will develop, we believe, some cheering surprises.

Andrew Freedman Picture Sale.

The most important picture sale of the near future will be that of the 52 pictures owned by the late Andrew Freedman in the Plaza ballroom Friday evening, April 14, next. The pictures will be placed on exhibition in the American Art Galleries on Saturday April 8.

The Catalog of the collection emphasizes the high quality of the comparatively small collection as a whole.

Mr. Freedman's taste was for the examples of the Barbizon painters and their contemporaries and followers, although he secured a few modern Americans, and, fortunately for his heirs, three exceptionally good examples of the now most popular Blakelock. These are "Nymphs in the Forest," "Moonlight" and the "Edge of the Forest."

The first of these is an oblong, 16 inches in height by 24 in width, and has as subject a group of six small nude women in a forest glade with a pool in the centre—a Monticelli motif. The second, "Moonlight," is a small panel 9½ in. high by 7 in. wide, very rich in color, and the third, "Edge of the Forest" is a small but rich landscape.

The best Barbizon examples are those of Corot, (one of which, the "Nymphs Bathing," was in the Mary Jane Morgan and Alexander Blumenstein sales), Dupre, Troyon and Diaz. These, with other examples of later French painters were, with few exceptions, purchased from Knoedler & Co. Good also, exceptionally so, are the examples of Fantin, Latour (2), Cazin (3), Fromentin, Isabey, Pasini, Harpignies (4), Henner (5), Vibert, Charemont, Gerome, Thaulow, Ziem, Tissot, Alma-Tadema, Schreyer and the American Julian Rix.

Am. Art News. 4/14/16

FREEDMAN PICTURE SALE.

The auction sale of the 52 modern pictures which formed the collection of the late Andrew Freedman held in the Plaza Ballroom April 14, resulted in a total of \$115,850, while two records were broken—one by the fine "Cattle in Pasture" by the gifted daughter of Emile Van Marcke, Marie Dieterle, which sold for \$8,900 to Mr. Seaman as agent, and the second by the rich virile landscape, "Sanderson's Creek—New Jersey" by the late Julian Rix, the American, and which sold to Mr. S. Birch for \$1,300.

Am. Art News.

The bidding was good throughout and at times spirited, and Mr. Thomas E. Kirby, the auctioneer was in his best form. The good figures brought by the examples of Corot, Isabey, Ziem, Thaulow, Dieterle and Harpignies gratified collectors and dealers in modern foreign pictures of the schools of these painters, as they disproved some pessimistic opinions of late uttered that the work of these men and their fellows was declining in value.

4/23/16

The highest figure of the sale, \$20,000, was paid by Mr. John M. McCormack, the tenor, for the large and fine landscape by Corot, "Nymphs Bathing." This canvas of Corot's middle period—before he began to produce what is known as his "silvery" landscapes, was purchased at the Mary Jane Morgan sale in 1886 by Knoedler and Co. for \$9,000, who sold it to the late Alexander Blumenstein. After his death it brought

only \$7,700 at the sale of his pictures in 1906 where it was again purchased by Knoedler and Co., who sold it to Mr. Freedman.

The three examples of Blakelock brought somewhat disappointing prices, considering the recent "boom" in his works. The small "Moonlight," a study for his \$20,000 canvas of the same title at the Lambert sale brought \$1,300, the large landscape \$2,500 from Mrs. Isabella Freedman, and the small "Nymphs in the Forest" only \$310.

The large "Venice" by Ziem, an exceptionally fine example, brought \$6,200 from Seaman as agent, and the large Thaulow \$4,700, also from Seaman as agent, probably a record auction price for works by the dead Norwegian master.

The large and spirited Schreyer, "Arabs en Route," one of the most brilliant examples of this master ever offered at auction brought \$10,600 from a Pittsburgh collector, through Mr. Bernet as agent.

The examples of Jacque, Dupre and Troyon sold comparatively low, but were not notable examples, although \$8,700 given for the early and not impressive Troyon by Mr. Stephen Birch was a good one for its value.

The following is a list of the pictures sold April 14, with the numbers, artists' names, titles, sizes in inches, first height and then width, the names of the buyers, where obtainable and the prices.

1—Printzenfried, H., "A Cardinal" (Panel), 4¾x3¾, Stephen Birch.....	\$140
2—Scheuerer, J., "Chickens" (Panel), 7x9½, Stephen Birch	50
3—Walker, J. A., "A Cavalry Bugler" (Panel), 9½x7½, D. B. Freedman.....	90
4—Reinfuss, H., "The Horse Market" (Panel), 8x10¾, Seaman, Agt.....	80
5—Brendel, F., "In Pasture" (Panel), 10½x13½, C. J. Sullivan	80
6—Pasini, A., "Le Marchand D'Étoffes," 10¾x8¾, Seaman, Agt.....	500
7—Constable, J., "A Passing Shower" (Canvas, backed by a wood panel), 5x12, Bernet, Agt.....	300
8—Blakelock, R. A., "Nymphs in the Forest" (Panel), 5½x8½, T. Heckscher.....	310
9—Cazin, J. C., "The Cottage on the Moor" (Panel), 5½x8¾, A. O. Levy.....	52
10—Henner, J. J., "Jeune Fille" (Panel), 10½x7½, Bernet, Agt.....	67
11—Blakelock, R. A., "Moonlight" (Panel), 9½x7, Henry Reinhardt	1,300
12—Fromentin, E., "The Falconers" (Panel), 13¾x10½, Knoedler & Co	2,425
13—Netscher, C., "Two Ladies with Fruit and Flowers" (Panel), 13¾x11, J. S. Van Wezel	1,650
14—Fantin-Latour, H., "The Bathers," 14x11, John Levy	1,000
15—Gérôme, J. L., "The Caravan," 10¾x14, A. Rudert, Agt.....	750
16—Alma-Tadema, L., "The Flag of Truce," 17½x8½, A. Rudert, Agt.....	2,650
17—Vibert, J. G., "The Cardinal" (Panel), 16x11½, Geo. C. Heimerdinger	1,250
18—Harpignies, H., "The Willows" (Panel), 16½x11½, Moses Tannenbaum	650
19—Diaz, N. V., "Pool in the Forest" (Panel), 12½x16½, Seaman, Agt.....	2,100
20—Cazin, J. C., "Le Moulin," 16x14, Seaman, Agt.....	5,000
21—Henner, J. J., "Tete de Jeune Femme" (Panel), 18x13, "Jack" Harris.....	1,300
22—Harpignies, H., "Les Petits Pêcheurs," 12x15, A. O. Levy	800
23—Fantin-Latour, H., "Nymph at Water-side," 18x14, Henry Reinhardt	925
24—Diaz, N. V., "Forest of Fontainebleau," (Panel), 14½x18¾, Seaman, Agt.....	5,200
25—Cazin, J. C., "Paysage avec Grandes Herbes," 18½x15½, C. J. Sullivan	1,300
26—Charlemont, E., "A Nôble Africain," 19¾x13, Stephen Birch	1,000
27—Harpignies, H., "Paysage au Bord de la Mer," 14¾x20¾, Bernet, Agt.....	1,950

28—Henner, J. J., "Sleeping Nymph," 15x24, G. Town, Agt.	1,800
29—Blakelock, R. A., "The Edge of the Forest," 16x24, Mrs. Isabella Freedman.	2,500
30—Dupré, J., "Petite Rivière Ombragée," 15x22, Stephen Birch	2,150
31—Isabey, E. L. G., "La Rixe," 26x16½, Stephen Birch	700
32—Weiss, J., "The Old Bridge," 11x23½, Mrs. Isabella Freedman	400
33—Ferré, G., "Returning from the Washington Place," 22x18, C. J. Sullivan	150
34—Henner, J. J., "Magdalen," 18x25¾, Geo. C. Heimerdinger	2,200
35—Harpignies, H., "La Passerelle du Moulin Colas," 24x20, A. Rudert, Agt.	1,200
36—Jacque, C. E., "Sheep and Landscape, near Fontainebleau," 26x21½, Clapp & Graham	3,000
37—Ziem, F., "Sunset in Venice," 28x22, Mrs. D. B. Delavan	3,300
38—Beyschlag, J. R., "A Nymph of Diana" (Canvas, oval), 24½x3½, Bernet, Agt.	500
39—Koester, A., "Swimming Ducks," 22x38, P. Burns	825
40—Henner, J. J., "Nymph Reclining," 20x36½, Henry Schultheiss Co.	2,150
41—Ziem, F., "Venice" (Panel), 28x36, Seaman, Agt.	6,200
42—Washington, G., "Arab Horsemen," 30x38½, Stephen Birch	775
43—Evans, D. S., "Picking Roses," 43x24, J. J. Julia	150
44—Rix, J., "Sanderson's Creek, New Jersey," 32x42, Stephen Birch	1,300
45—Carrier-Belleuse, P., "Confidences" (Pastel), 34x45, R. Deutsch	175
46—Thaulow, F., "The Red Roots," 32x40, Seaman, Agt.	4,700
48—Corot, J. B. C., "Nymphs Bathing," 40x30, John McCormack	20,000
49—Diéterle, M., "Cattle in Pasture," 41x32, Seaman, Agt.	8,900
50—Schreyer, A., "Normandy Pastures," 34x46, Stephen Birch	8,700
51—Tissot, J. J., "On the Thames," 57½x40, T. E. Gilchrist	10,600
52—Chelmonski, J., "Morning after the Soirée," 22x56, J. S. Van Wezel	150
Total.	325
	\$115,850

FREEDMAN PICTURES

SOLD FOR \$115,850

Corot's "Nymphs Bathing"
Bought by John McCormack,
Irish Tenor, for \$20,000.

\$10,600 FOR A SCHREYER

Marie Diéterle's "Cattle in Pasture"
Fetches \$8,900, a Record Auction
Price for This Artist.

There was a large gathering, spirited bidding on many of the pictures and good prices at the sale of the collection of paintings of the late Andrew Freedman, under the auspices of the American Art Association, Thomas E. Kirby, in the auctioneer's chair, at the Plaza last evening.

It was a one night sale and the fifty-two pictures brought \$115,850. The highest price was given for a Corot, "Nymphs Bathing," No. 47 in the catalogue, by John McCormack, the Irish tenor, \$20,000. A record price was given for a charming, sunlit picture by Marie Diéterle, "Cattle in Pasture," No. 48, which went to Seaman, Agent, for \$8,900. This was the highest price ever paid at public auction for a painting by this artist. There was a \$5,000 first bid for Troyon's "Normandy Pastures," No. 49, which went to Stephen Birch for \$8,700 and the same first bid, \$5,000, for the Schreyer of the collection, "Arabs en Route," which went to Bernet, Agent, for \$10,600. Mrs. Isabella Freedman bought Blakelock's "The Edge of the Forest," No. 29, for \$2,500, and Jose Weiss's "The Old Bridge," No. 32, for \$400.

There was applause when the first Blakelock was sold, going to H. Reinhardt for \$1,300. It was a small picture, a panel, No. 11, "Moonlight," and said to have been a study for the big "Moonlight," which recently brought the record price of \$20,000.

The Pictures and Prices.

Following is a full list of the pictures with names of artists, buyers and prices:

▲ Cardinal, (panel)—H. Printzenffeld; Stephen Birch	\$140
Chickens, (panel)—J. Scheurerer; Stephen Birch	50
▲ Cavalry Bugler, (panel)—J. A. Walker, E. L. Freedman	90
The Horse Market, (panel)—H. Reinhardt; Seaman, agent	80
In Pasture, (panel)—F. Brendel; C. J. Sullivan	80
Le Marchand d'Etoffes—Alberto Pasini; Seaman, agent	500
▲ Passing Shower, (canvas, backed by wood panel)—John Constable; Bernet, agent	300
Nymphs in the Forest, (panel)—Ralph Albert Blakelock; T. Hecksher	810
The Cottage on the Moor, (panel)—Jean Charles Cazin; A. O. Levy	525
Jeune Fille, (panel)—Jean Jacques Henner; Bernet, agent	675
Moonlight, (panel)—Blakelock; H. Reinhardt	1,300
The Falconers, (panel)—Eugene Frootin: Knoedler & Co.	2,425

Two Ladies With Fruit and Flowers	
(panel)—Constantine Netscher; J. S. Van Wessel	650
The Bathers—Henri Fantin-Latour; John Levy	1,000
The Caravan; Jean Leon Jerome; A. Rudert, agent	750
The Flag of Truce—Sir Laurens Alma-Tadema; A. Rudert, agent	2,850
The Cardinal, (panel)—Vivier; George C. Heimberger	1,250
The Willows, (panel)—Henri Harpignies; Moses Tannenbaum	650
A Pool in the Forest, (panel)—Diaz; Seaman, agent	2,100
Le Moulin—Cazin; Seaman, agent	5,000
Tete de Jeune Femme, (panel)—Hennier; Jack Harris	1,300
Les Petits Pecheurs—Harpignies; A. O. Levy	800
Nymph at the Waterside—Fantin-Latour; Henry Reinhardt	925
In the Forest of Fontainebleau, (panel)—Diaz; Seaman, agent	5,200
Paysage avec Grandes Herbes—Cazin; C. J. Sullivan	1,300
A Noble African—Edouard Charlemont; Stephen Birch	1,000
Paysage au Bord de la Mer—Harpignies; Bernet, agent	1,950
Sleeping Nymph—Hennier; G. F. Fonn, agent	1,800
The Edge of the Forest—Blakelock	
Mrs. Isabella Freedman	2,500
Petite Riviere Ombragee—Jules Dupre; Stephen Birch	2,150
La Rixe—Isabey; Stephen Birch	700
The Old Bridge—Jose Weiss; Mrs. Isabella Freedman	400
Returning from the Washing Place—Georges Ferre; C. J. Sullivan	150
Magdalen—Hennier; George C. Heimberger	2,200
La Passerelle du Moulin Colas—Harpignies; Rudert, agent	1,200
Sheep and Landscape, Near Fontainebleau—Jacque; Clapp & Graham	3,000
Sunset in Venice—Felix Ziem; Mrs. D. E. Delany	3,300
A Nymph of Diana, (canvas, oval)—Julius Robert Beytschlag; Bernet, agt.	500
Swimming Ducks—A. Koester; P. Burns	825
Nymph Reclining—Hennier; Henry Schuhtheis	2,150
Venue, (panel)—Ziem; Seaman, agent	6,200
Azab Horsemens—Georges Washington; Stephen Birch	775
Picking Roses—De Scott Evans; J. J. Julia	150
Sanderson's Creek, New Jersey—Julian Rix; Stephen Birch	1,800
Confidences, (pastel)—Pierre Carrier-Belleuse; R. Deutsch	175
The Red Roofs—Fritz Thaulow; Seaman, agent	4,700
Nymphs Bathing—Corot; John McCormick	20,000
Cattle in Pasture—Marie Dieterle; Seaman, agent	8,900
Normandy Pastures—Constant Troyon; Stephen Birch	8,700
Arabs en Route—Adolf Schreyer; Bernet, agent	10,600
On the Thames—James J. Tissot; T. E. Gilchrist	150
Morning After the Soleil—Josef Chelmonski; J. S. Van Wesel	325
Total	\$115,550

The sale was by the direction of Walter G. Oakman, Samuel Untermyer, and the Guaranty Trust Company of New York, executors.

M'CORMACK GETS A COROT FOR \$20,000

Freedman Collection Brings
\$115,850 in Liveliest
Sale of Season.

4/15/16
THE BLAKELOCKS ATTEND

Mrs. Ralph Blakelock, her daughter Ruth and her seventeen-year-old son Douglass attended the sale of the Freedman collection by the American Art Association in the ballroom of the Hotel Plaza last night. They participated in one of the liveliest art sales of the season, and incidentally saw three of Mr. Blakelock's paintings change ownership, one of them fetching \$2,500. Whether they had been promised in advance that they would see a landscape sold for \$20,000, just as Mr. Blakelock's "Moonlight" was, cannot be told, but certainly they had that pleasure, for Corot's "Nymphs Bathing" brought that impressive figure.

It sold to John McCormack, the tenor, who purchased only a short time ago a Blakelock landscape for a price said to be in the neighborhood of \$10,000. The Corot is not only the largest, but the finest, that has appeared in the auction rooms for some time. It is in the characteristic pearly tones of the master and came from the celebrated Mary Jane Morgan collection.

The room was crowded by an interested audience and the opinion was generally expressed that the good prices achieved last night would have an appreciable effect upon the remainder of the art season.

The cattle painting by Marie Dieterle sold to W. W. Seaman, agent, for \$8,900, the highest price so far paid for one of her works at auction. Other pictures to command high prices were Schreyer's "Arabs en Route," which sold for \$10,600, and Troyon's "Normandy Pastures," \$8,700. The total realized for the fifty-two paintings was \$115,850.

The list of paintings, with buyers and prices, follows:

6—Alberto Pasini, "Le Marchand d'Etoffes," W. W. Seaman, agent	\$500
7—John Constable, "A Passing Shower," Otto Bernet, agent	300
8—R. A. Blakelock, "Nymphs in the Forest," T. Hecksher	310
9—J. C. Cazin, "The Cottage on the Moor," A. O. Levy	525
10—J. Hennier, "Jeune Fille," O. Bernet, agent	675
11—R. A. Blakelock, "Moonlight," H. Reinhardt	1,300
12—Eugene Fromentin, "The Falcons," M. Knoedler & Co.	2,425
13—Constantine Netscher, "Two Ladies with Fruit and Flowers," J. S. Van Wessel	650
14—H. Fantin-Latour, "The Bathers," John Levy	1,000
15—J. L. Gerome, "The Caravan," A. Rudert, agent	750
16—Sir Laurens Alma-Tadema, "The Flag of Truce," A. Rudert, agent	2,650

17—J. G. Vibert, "The Cardinal,"	1,250
George C. Heimerdinger.....	
18—Henri Harpignies, "The Wil- lows," Moses Tannenbaum.....	650
19—N. Diaz, "A Pool in the Forest,"	
W. W. Seaman, agent.....	2,100
20—J. C. Cazin, "Le Moulin," W. W. Seaman, agent.....	5,000
21—J. J. Henner, "Tete de Jeune Femme," Jack Harris.....	1,300
22—Henri Harpignies, "Les Petits Pêcheurs," A. O. Levy.....	800
23—H. Fantin-Latour, "Nymph at the Waterside," Henry Reinhart.....	925
24—N. Diaz, "In the Forest of Fon- tainebleau," W. W. Seaman, agent.....	5,200
25—J. C. Cazin, "Paysage avec Grandes Herbes," C. J. Sulli- van.....	1,300
26—Eduard Charlemont, "A Noble African," Stephen Birch.....	1,000
27—Henri Harpignies, "Paysage au Bord de la Mer," O. Bernet, agent.....	1,950
28—J. J. Henner, "Sleeping Nymph,"	
G. Town, agent.....	1,800
29—R. A. Blakelock, "The Edge of the Forest," Isabella Freedman.....	2,500
30—Jules Dupre, "Petite Riviere Ombragee," Stephen Birch.....	2,150
31—Eugene Isabey, "La Rixe,"	
Stephen Birch.....	700
32—Jose Weiss, "The Old Bridge,"	
Isabella Freedman.....	400
34—J. J. Henner, "Magdalen," George C. Heimerdinger.....	2,200
35—Henri Harpignies, "La Passerelle du Moulin Colas," A. Rudert, agent.....	1,200
36—Charles Emile Jacque, "Sheep and Landscape, near Fontaine- bleau," Clapp & Graham.....	3,000
37—Felix Ziem, "Sunset in Venice,"	
Mrs. D. B. Delavan.....	3,300
38—J. R. Beyschlag, "A Nymph of Diana," O. Bernet, agent.....	500
39—A. Koester, "Swimming Ducks,"	
P. Burns.....	825
40—J. J. Henner, "Nymph Reclin- ing," H. Schultheis.....	2,150
41—Felix Ziem, "Venice," W. W. Seaman, agent.....	6,200
42—Georges Washington, "Arab Horsemen," Stephen Birch.....	775
44—Julian Rix, "Sanderson's Creek, New Jersey," Stephen Birch.....	1,300
46—Fritz Thaulow, "The Red Roofs,"	
W. W. Seaman, agent.....	4,700
47—J. B. C. Corot, "Nymphs Bath- ing," John McCormack.....	20,000
48—Marie Dierlerie, "Cattle in Pas- ture," W. W. Seaman, agent.....	8,900
49—Constant Troyon, "Normandy Pas- tures," Stephen Birch.....	8,700
50—Adol Schreyer, "Arabs en Route,"	
Otto Bernet, agent.....	10,600
51—James J. Tissot, "On the Thames,"	
T. E. Gilchrist.....	150
52—Josef Chelmonski, "Morning After the Soiree," J. S. Van Wezel...	325

FREEDMAN PICTURE APPRAISAL.

The transfer tax report of the estate of Andrew Freedman, was filed Sept. 1. It is interesting to compare the appraisal of his pictures made by Knoedler & Co., with the prices obtained at the sale, under the auspices of the American Art Association at the Plaza Hotel on Apr. 14 last. The following shows the valuations and prices obtained for the principal works:

	Appraised Values	Sale Prices
Corot "Nymphs Bathing".....	\$10,000	\$20,000
Troyer "Normandy Pastures".....	10,000	8,700
Schreyer "Bedouins en Route".....	5,000	10,600
Harpignies "Fishing from the Bridge".....	5,000	1,200
Harpignies "Landscape".....	4,000	1,950
Ziem "The Grand Canal, Venice".....	3,000	6,200
Ziem "The Grand Canal, Venice".....	2,000	3,300
Alma-Tadema "Flag of Truce".....	3,000	2,650
Dupre "Landscape, Hut Near Pool".....	3,000	2,150
Dierlerie "Cows".....	3,000	8,900
Chelonski "Morning after the Soiree".....	2,500	325
Thaulow "Mill Stream".....	2,300	4,700
Fromentin "The Falconers".....	2,000	2,425
Jacque "Sheep in a Pasture".....	2,000	3,000
Diaz "Forest Scene".....	2,000	5,200
Isabey "The Street Quarrel".....	2,000	700
Rix "Landscape".....	1,500	1,300

\$62,300 \$83,300

Am. Art News, N.Y.
Sept. 1916.

Am. Art News
10-14-16

DID NOT APPRAISE PICTURES.

In a comparison, in the ART NEWS of Sept. 18, of the appraised and sale prices of the Andrew Friedman pictures, it was stated on misinformation, that the appraisal was made by the firm of M. Knoedler & Co. The ART NEWS is informed by the firm, that an examination of its books, shows no record of any such appraisal.

ON FREE PUBLIC VIEW
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

BEGINNING SATURDAY, APRIL 8th, 1916

AND CONTINUING UNTIL THE MORNING OF
THE DATE OF SALE, INCLUSIVE

THE PRIVATE COLLECTION
OF THE LATE
ANDREW FREEDMAN
OF NEW YORK CITY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
IN THE GRAND BALLROOM OF
THE PLAZA HOTEL
FIFTH AVENUE, 58th TO 59th STREET, NEW YORK
ON FRIDAY EVENING, APRIL 14th, 1916
BEGINNING PROMPTLY AT 8.30 O'CLOCK

6218
8

ILLUSTRATED CATALOGUE
OF
THE VALUABLE PAINTINGS
BY
FOREIGN AND AMERICAN MASTERS

COLLECTED BY THE LATE
ANDREW FREEDMAN
OF NEW YORK CITY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY DIRECTION OF
WALTER G. OAKMAN, SAMUEL UNTERMYER AND THE GUARANTY
TRUST COMPANY OF NEW YORK, EXECUTORS
ON THE EVENING HEREIN STATED

CATALOGUE WRITTEN BY WILLIAM A. COFFIN, N.A.

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
MADISON SQUARE SOUTH, NEW YORK

1916



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. Storage of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring

for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

CATALOGUE

SALE FRIDAY EVENING
APRIL 14, 1916
IN THE GRAND BALLROOM OF
THE PLAZA
FIFTH AVENUE, 58TH TO 59TH STREET
BEGINNING AT 8.30 O'CLOCK

No. 1 ✓

H. PRINTZENFRIED

GERMAN: CONTEMPORARY

A CARDINAL

(Panel)

Height, 4 3/4 inches; width, 3 3/4 inches

Stephen Birch

140

140

A BUST picture, in profile view, of a cardinal, in red, reading a book, which he holds in his right hand, and smiling as he reads.

Signed at the upper left.

No. 2 ✓

J. SCHEUERER

GERMAN: CONTEMPORARY

1150

CHICKENS

(Panel)

Height, 7 inches; length, 9 1/2 inches

Stephen Birch

50

A FLOCK of chickens, with a gigantic black and red rooster in the center, in a meadow near a house, which is seen at the left.

Signed at the lower left.

190-
No. 3

J. A. WALKER

FRENCH: CONTEMPORARY

A CAVALRY BUGLER

90-

(Panel)

D. B. Freedman

Height, 9½ inches; width, 7¼ inches

A FRENCH cuirassier, holding his bugle at his side with his right hand, is depicted standing beside his fine white horse and looking fixedly forward, ready to give the signal to advance to a party of cavalrymen, at the right, below the hillock on which he is posted.

Signed at the lower right.

190-
No. 4

H. REINFUSS

HUNGARIAN: CONTEMPORARY

THE HORSE MARKET

80-

(Panel)

Height, 8 inches; length, 10¼ inches

W. W. Seaman, Agent

A SCENE in a horse market in a Hungarian town. Several horses, one with harness, eating grass from a cart, are seen in the foreground, and scattered about among the animals are dealers and purchasers.

Signed, with "Budapest," at the lower left.

No. 5

IN PASTURE

BY

F. BRENDL

80°
80°
No. 5

F. BRENDL

GERMAN: CONTEMPORARY

IN PASTURE

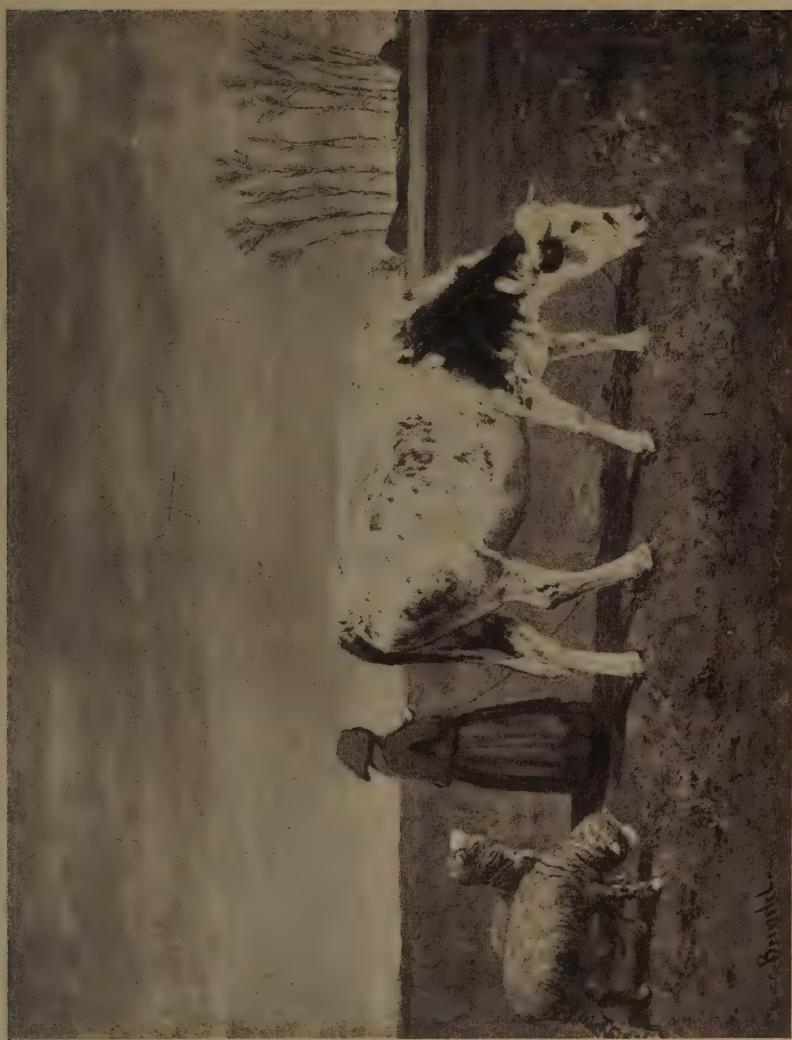
(Panel)

E.J. Sullivan

Height, 10½ inches; length, 13½ inches

A WHITE cow pasturing in a field with a peasant girl holding her tie-rope while she grazes. At the left, following the girl and the cow, are two sheep. Farm buildings, enclosed by a wall, are seen in the distance, on the right, and above is a sky of gray clouds.

Signed at the lower left.



No. 6 ✓

ALBERTO PASINI

ITALIAN: 1826—1899

4500

500-

LE MARCHAND D'ÉTOFFES

Height, 10 3/4 inches; width, 8 3/4 inches

W.H. Seaman, Agent

At the doorway of a Turkish house, with rich façade and overhanging second story, a dealer in draperies has taken his seat with a basket of his wares beside him, while a woman standing between the partly opened green doors is chaffering with him. The peddler's two horses, with panniers, are seen standing at the left.

Signed at the lower right.

From Messrs. M. Knoedler & Co., New York, 1906.

10876 - Bought Boussois Galadri & Co. Paris 11/27/05, Frs MNMX-AX
Sold A. H. Freedman 10/15/06, \$EMS-

No. 7 ✓

JOHN CONSTABLE

ENGLISH: 1776—1837

John

300

A PASSING SHOWER

(Canvas, backed by a wood panel)

300-

Height, 5 inches; length, 12 inches

Otto Berndt, Agent

THE foreground is composed of fields and diversified country, with a windmill on a hillock, at the right, and hills in the distance. Overhead is a sky with clouds of blackish gray and white. In the left center a storm cloud is passing with heavy rain descending.

From Charles Sedelmeyer, Paris, 1906.

✓ No. 8

RALPH ALBERT BLAKELOCK, A.N.A.

AMERICAN: 1847—

NYMPHS IN THE FOREST

— (Panel)

Height, $5\frac{1}{2}$ inches; length, $8\frac{1}{2}$ inches

J. Hechescher

A PARTY of six small nude female figures, in a glade of a forest, in various attitudes, grouped about a pool. One young woman, in full face to the spectator, with arms held forward as if about to dive, is in the center of the group. The foreground is in shadow and the foliage, in the middle distance, is illumined by soft sunshine.

Signed at the lower left.

✓ No. 9

JEAN CHARLES CAZIN

FRENCH: 1840—1900

THE COTTAGE ON THE MOOR

— (Panel)

Height, $5\frac{1}{2}$ inches; length, $8\frac{3}{4}$ inches

A. O. Levy

A WHITE-WALLED cottage with roof of red tiles standing alone in the plains of the Pas de Calais country of Northern France. On the right is a small haystack, and a sandy roadway passes in the foreground in front of the cottage. The sky is of pearly gray and is enveloped in a misty atmosphere.

Signed at the lower right.

From the Alexander Blumenstiell Collection, 1906, who purchased it from the artist.

**135-\$1800-*

No. 10

JEUNE FILLE

BY

JEAN JACQUES HENNER

↓ No. 10

JEAN JACQUES HENNER

FRENCH: 1829—1905

JEUNE FILLE

(Panel)

Height, 10½ inches; width, 7½ inches

Otto Bernick, Agent

The head in profile, to the left, of a young girl, with auburn hair, and a blue blouse, showing on her shoulders.

Signed at the left.

Purchased from Félix Gérard, fils, Paris, 1906.



No. 11

MOONLIGHT

BY

RALPH ALBERT BLAKELOCK, A.N.A.

No. 11

RALPH ALBERT BLAKELOCK, A.N.A.

AMERICAN: 1847—

MOONLIGHT

(Panel)

1300-

Height, 9½ inches; width, 7 inches

Henry Reinhardt

IN the foreground, at the right, is a tall tree, its limbs in the upper part bearing masses of foliage and the blue night sky seen through the open spaces. A river flows past in the middle portion of the picture, and just at the tree tops appears the full moon, its disc partly obscured by the foliage. In the upper part of the sky are clouds illumined by the light of the moon.

Signed at the lower right.



No. 12

THE FALCONERS

BY

EUGÈNE FROMENTIN

No. 12

EUGÈNE FROMENTIN

FRENCH: 1820—1876

THE FALCONERS

(Panel)

Height, 13 3/4 inches; width, 10 1/2 inches

Two Arab horsemen, splendidly mounted and attended by a falconer, are seen waiting in an open space, with trees on either side, for other horsemen who are approaching from the right to join them. The sky, seen between the two groups of trees, is filled with gray clouds. A notable example of the work of the celebrated Orientalist.

Signed at the lower right,

Collection of the late A. E. Borie, Philadelphia.

H. S. Henry Collection, New York, 1907. - \$20. - \$3800.

Exhibited Union League Club Phila. May 1899.



No. 13

*TWO LADIES WITH FRUIT AND
FLOWERS*

BY

CONSTANTINE NETSCHER

650- n. 1. J. No. 13

CONSTANTINE NETSCHER

DUTCH: 1668—1722

TWO LADIES WITH FRUIT AND FLOWERS

650- (Panel)

Height, 13 3/4 inches; width, 11 inches

J.S. Sawitzel

A LADY in costume of the Louis Quinze period is seated at a table, facing the spectator, with a basket of fruit and flowers before her. Behind her, standing, is another young woman, supporting a basket on her right hip and pointing to a large ornamental bracket, at the right, which is decorated with garlands of the fruit and flowers. The setting and background for the group consists of an open archway, with a curtain at the left, revealing a view of trees and mountains.

Purchased from Eugene Fischoff, New York, 1906.



No. 14

THE BATHERS

BY

HENRI FANTIN-LATOUR

1000-1
No. 14

HENRI FANTIN-LATOUR

FRENCH: 1836—1905

1000-1

THE BATHERS

Height, 14 inches; width, 11 inches

John Ley

Two figures of young women, seated on the bank of a brook, one, at the left, who is of blond type, being nude, with a bit of drapery over her right knee, and the other in back view, on the right, with the lower limbs draped with red. Trees in the background and a blue sky, at the left, form the setting for the group.

Signed at the lower right.

Purchased from Messrs. Obach & Co., London, 1906.



No. 15

THE CARAVAN

BY

JEAN LÉON GÉRÔME

No. 15

JEAN LÉON GÉRÔME

FRENCH: 1824—1904

THE CARAVAN

Height, 10 $\frac{3}{4}$ inches; length, 14 inches

W. W. Seaman, Agent

IN the right foreground an Arab, in white, is seen on a brown donkey, followed by her white colt, riding along the curving beach of the sea, and behind him, following the circular shore line, is a long caravan with a herd of goats driven at its head and camels and men on foot. The procession of travelers reaches to the extreme right of the picture, and beyond, in the middle distance, are mountain and hillock forms of irregular shape.

Signed at the lower left.

Alexander Blumenstiel Collection, New York, 1910.—151—\$925—



No. 16

THE FLAG OF TRUCE

BY

SIR LAURENS ALMA-TADEMA, R.A.

↑ ↓ No. 16

2650- SIR LAURENS ALMA-TADEMA, R.A.

ENGLISH: 1836—1912

2650-1

THE FLAG OF TRUCE

Height, 17½ inches; width, 8½ inches

Mrs E. R. Wellington

A HALF-LENGTH figure of a lady in dress of black with pattern of gray and green trimming at neck and wrists, holding up a tall glass flower vase filled with lilies and narcissus blossoms. The background shows the circular walls, in Pompeian red, of a rotunda with a bench, on the front of which is the inscription: "L. Alma-Tadema, op. ccclviii, artist; War Fund 1900."

Purchased from Messrs. Arthur Tooth & Sons, New York, 1905.



No. 17

THE CARDINAL

BY

JEHAN GEORGES VIBERT

No. 17

JEHAN GEORGES VIBERT

FRENCH: 1840—1902

THE CARDINAL

(Panel)

1250-

Height, 16 inches; width, 11½ inches *Geo. C. Steinert*

A FULL-LENGTH figure of a cardinal, in red robes and biretta, seated in an armchair. He is reading from a volume of Rabelais and his expression shows keen appreciation. The setting for the figure is simple, showing a polished hardwood floor and a green curtain.

Signed at the lower left.

MK 640. *Messrs. M. Knoedler & Co., New York, 1877.*

Theron R. Butler Collection, New York, 1910. *\$21- \$2000.*



No. 18

THE WILLOWS

BY

HENRI HARPIGNIES

No. 18

HENRI HARPIGNIES

FRENCH: 1819—

650' mce
THE WILLOWS

(Panel)

650'

Height, 16½ inches; width, 11½ inches *Moses Tanenbaum*

ON the banks of a stream, with a hillock at the left, are willows, growing close together, and a large tree, the foliage filling the upper part of the picture except where, through the openings and in the central portion of the composition, a blue sky with white clouds and a sandy hill, in the sunlight, are visible.

Signed at the lower right, and dated '73.

Purchased from Félix Gérard, fils, Paris, 1906.



No. 19

A POOL IN THE FOREST

BY

N. V. DIAZ DE LA PEÑA

No. 19

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1807—1876

fine **A POOL IN THE FOREST**

(Panel)

2100-

Height, 12½ inches; length, 16½ inches

W. W. Seaman, Agent

An open space, with a pool, in the central foreground, scattered forest trees on the right and on the left, and a woman with a sack of charcoal on her back, in the middle distance. In the central portion of the canvas sunlight illuminates the foliage and the ground, in contrast to the shadows of the foreground. High up amid the branches of the trees is a bit of blue sky.

Signed at the lower left, and dated '76

From the J. S. Forbes Collection, London.

Purchased from Messrs. Obach & Co., London, 1906.



No. 20

LE MOULIN

BY

JEAN CHARLES CAZIN

5000
No. 20

JEAN CHARLES CAZIN

FRENCH: 1840—1900

LE MOULIN

5000-
Height, 16 inches; width, 14 inches

ON a mound, at the side of a road which crosses the foreground of the picture, stands a windmill, its four arms at rest and one of them reaching up to the top of the canvas. At the right is a cottage with red-tiled roof and a fence of rustic palings extending to the left. Over this barrier is seen a stretch of farming country and the whole is relieved by an early evening sky of light gray-blue with the full moon appearing, as it rises, above a group of trees.

W. H. Seaman, Agent
J. H. Walbran, Plaza
Signed at the lower right.

Purchased from Félix Gérard, fils, Paris, 1906.



No. 21

TÊTE DE JEUNE FEMME

BY

JEAN JACQUES HENNER

No. 21

JEAN JACQUES HENNER

FRENCH: 1829-1905

TÊTE DE JEUNE FEMME

(Panel)

Height 18 inches; width 13 inches

THE head, in profile, to the left, of a young woman, with fair auburn hair falling over her right shoulder, and blue drapery.

Signed at the upper left.

Purchased from Félix Gérard, fils, Paris, 1906.



No. 22

LES PETITS PÊCHEURS

BY

HENRI HARPIGNIES

800

mine



No. 22

HENRI HARPIGNIES

FRENCH: 1819—

early

LES PETITS PÊCHEURS

800-

Height, 12 inches; length, 15 inches

a. o. leoy

IN the forepart of the picture a creek flows between steep, bare, irregular-shaped banks. In the middle distance are a field and trees, with a house with high-pitched roof and some other buildings beyond. Two little boys are fishing from the bank of the creek in the foreground, and overhead is a fine gray sky.

Signed at the lower left.

Purchased from Félix Gérard, fils, Paris, 1906.



No. 23

NYMPH AT THE WATERSIDE

BY

HENRI FANTIN-LATOUR

925

↓
No. 23

HENRI FANTIN-LATOUR

FRENCH: 1836—1905

NYMPH AT THE WATERSIDE

925

Height, 18 inches; width, 14 inches

Henry Reinhardt

A FULL-LENGTH nude figure of a young woman, standing on the greensward of the shores of a lake, which is seen at the left, and lifting from her head, with her right hand, voluminous white draperies, which she holds at her left hip with the other. Behind the figure is the summer foliage of a group of trees.

Signed at the lower right.

Purchased from Félix Gérard, fils, Paris, 1906.



No. 24

*IN THE FOREST OF
FONTAINEBLEAU*

BY

N. V. DIAZ DE LA PEÑA

splendid quality

No. 24

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1807—1876

IN THE FOREST OF FONTAINEBLEAU

(Panel)

Height, 14½ inches; length, 18¾ inches

(valdaine)
W. G. Seaman, Agent

A ROAD leads straight from the middle foreground into the distance through the forest. Trees, one with white bark being prominent in the left center of the composition, line the road at irregular intervals. On the extreme left is a large tree with black trunk and a boulder at its foot, balancing another, with its trunk in the sunshine, at the extreme right. Above the mass of woods is a glimpse of blue sky.

Signed at the lower left, and dated '71.

Purchased from Messrs. Boussod, Valadon & Co., Paris.

From the W. G. Oakman Collection, New York, 1914. *Not in sale*

9825. Bought Boussod Valadon Co Paris 2/3/02 - Feb AIXXX-
— Sold - W. G. Oakman Mar 25/03 - \$1XXX-7



No. 25

PAYSAGE AVEC GRANDES HERBES

BY

JEAN CHARLES CAZIN

1300

↓

No. 25 *composée (1)*

JEAN CHARLES CAZIN

FRENCH: 1840—1900

PAYSAGE AVEC GRANDES HERBES

1300

Height, 18½ inches; width, 15½ inches

S. J. Sullivan

IN the foreground is a brook, running over a stony bed. On the left, two trees reach upward to the top of the canvas and through the middle distance, across the composition, is a belt of tall light-colored grasses. Above them, at the right, is a hillside, partly wooded, and over all is a sky of tender gray.

Signed at the lower left.

Purchased from Félix Gérard, fils, Paris, 1906.



No. 26

A NOBLE AFRICAN

BY

ÉDOUARD CHARLEMONT

1000-
↓ No. 26

ÉDOUARD CHARLEMONT

AUSTRIAN: 1848—1906

1000-

A NOBLE AFRICAN

Height, 19½ inches; width, 18 inches

Stephen Birch

A FULL-LENGTH figure of an African chieftain, in richly embroidered robes, standing before the closed double doors of a room in an Oriental palace. The head is turned to the right and the face shows a look of defiant expectation. Ivory-handled scimitars are stuck in the girdle of the chieftain and on his right is a large brass bowl supported by an ornamental iron stand.

Signed at the lower right, and dated 1877.



No. 27

*PAYSAGE AU BORD DE
LA MER*

BY

HENRI HARPIGNIES

1950-
G. nice quality
S. aux x.
No. 27

HENRI HARPIGNIES

FRENCH: 1819—

PAYSAGE AU BORD DE LA MER

1950-

Height, 14 3/4 inches; length, 20 1/4 inches

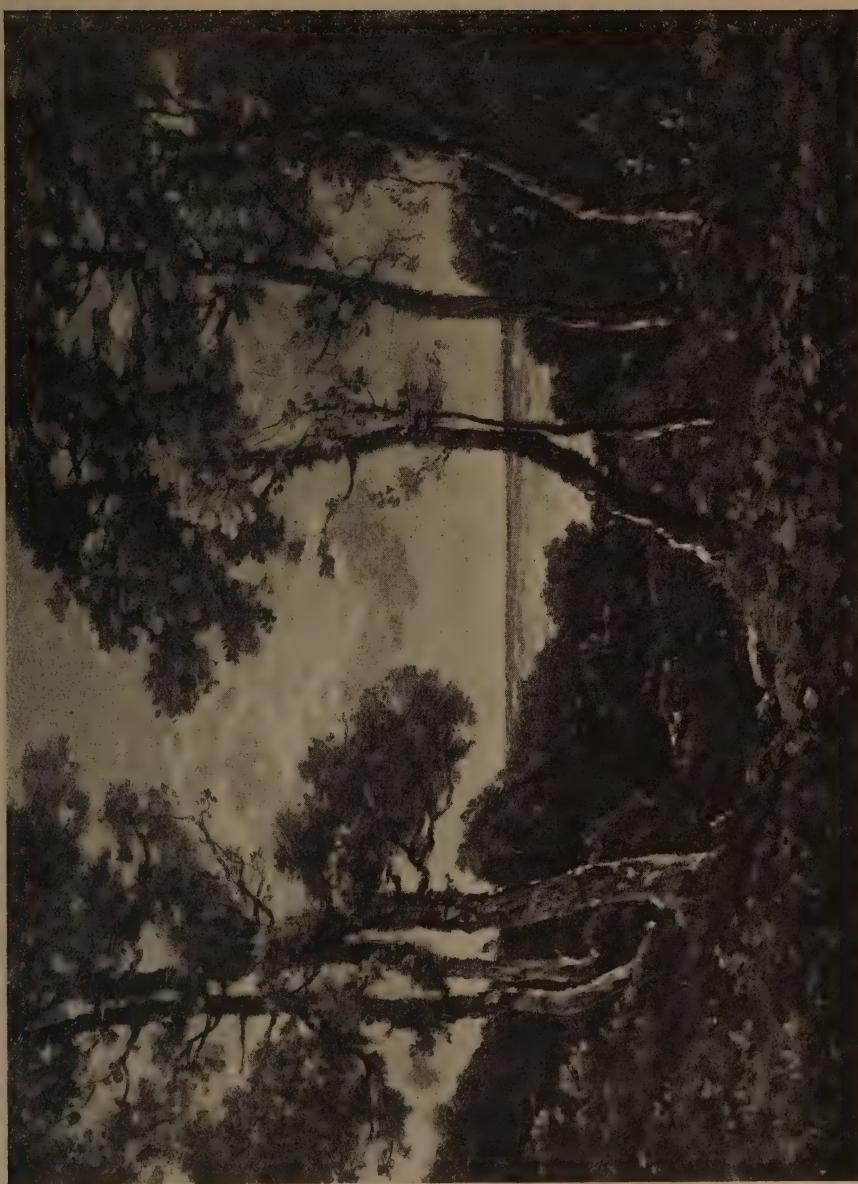
Otto Bernuth, Agent

A RAVINE, covered with grass and rocks, fills the foreground with bushes on the rising ground at both the left and right. Across the canvas is a line of half a dozen trees with branches and foliage high up on the trunks, between which appears the sea tumbling in white caps under a brisk wind. The sky, seen through the openings in the foliage of the trees, reveals an expanse of finely moderated blue with white clouds.

Signed at the lower left.

Purchased from Messrs. M. Knoedler & Co., 1906.

10786. Bought Arnold - Stepp July 19/1905. \$200.00
A. H. Freedman Oct 15/1906. \$100.00



No. 28

SLEEPING NYMPH

BY

JEAN JACQUES HENNER

↓
No. 28

JEAN JACQUES HENNER

FRENCH: 1829—1905

SLEEPING NYMPH

1800-

Height, 15 inches; length, 24 inches

G. Sonn, Agent

A RECLINING, nude figure of a young woman on a grassy bank at the side of a pool, with a landscape setting of foliage and sky of blue, at the upper right. She is depicted lying on her right side, her shoulders on a slight mound, at the left, the right arm stretched out on the grass and the right leg tucked under the left, which is extended. Her abundant auburn hair spreads over her grassy bed.

Signed at the lower left.

Purchased from C. W. Kraushaar, New York; 1906.



No. 29

THE EDGE OF THE FOREST

BY

RALPH ALBERT BLAKELOCK, A.N.A.

6
No. 29

RALPH ALBERT BLAKELOCK, A.N.A.

AMERICAN: 1847—

2500 **THE EDGE OF THE FOREST**

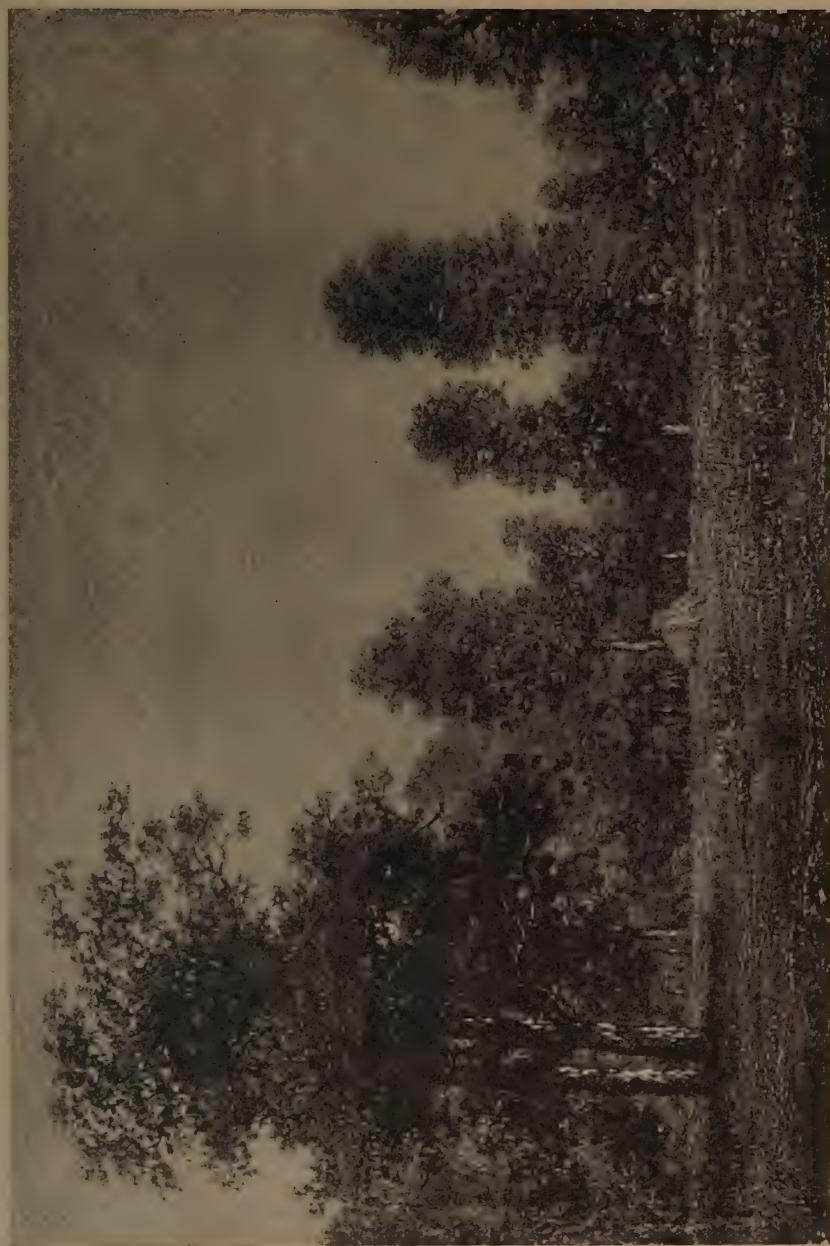
2500

Height, 16 inches; length, 24 inches

Otto Bemch, Agent

THE composition includes a flat meadow in the foreground, two large trees at the left, and trees standing alone at intervals across the middle distance. The foliage throughout is painted with sober tints of mellow greens and light browns, producing an agreeable ensemble, and the sky is of tempered blue with warm tints in the middle portion.

Signed at the lower left.



No. 30

PETITE RIVIÈRE OMBRAGÉE

BY

JULES DUPRÉ

✓ No. 30

JULES DUPRÉ

FRENCH: 1812—1889

2150
2150
2150

PETITE RIVIÈRE OMBRAGÉE

Height, 15 inches; length, 22 inches

Stephen Birch

A SMALL river, with quiet waters, occupies the foreground except for a piece of its shore at the left. Reeds line the opposite bank in the middle of the composition where are seen a cottage, with thatched roof, clumps of high bushes and the yellow-gray line that marks the place of a field of grain. This peaceful scene has for a background a forest of tall trees, reaching up high on the right. Over all is a beautiful sky of light and atmospheric gray and white clouds, with spaces of blue. The river, lying in shadows, gives the title to the picture, which is a landscape of masterly design and fine character.

Signed at the lower left.

Purchased from Messrs. Obach & Co., London, 1906.



No. 31

LA RIXE

BY

EUGÈNE LOUIS GABRIEL ISABEY

No. 31

EUGÈNE LOUIS GABRIEL ISABEY

FRENCH: 1804—1886

700-
700-
LA RIXE

Height, 26 inches; width, 16½ inches

Stephano Birey

THE scene shows the narrow street of a French town, dark in the shadows of evening, with houses and a high church tower in perspective on the left, and, on the right, the façade of a house with projecting cornice at the top of the canvas. In the foreground, on the left, before the porch of a tavern, two cavaliers are fighting with rapiers while others are standing by and two maids are seen in the lighted doorway. The cause of the quarrel is seen at an open window in the second story, in the shape of a lady leaning out in alarm.

Signed at the lower left, and dated '54.



No. 32

JOSÉ WEISS

ENGLISH: CONTEMPORARY

400

THE OLD BRIDGE

100-

Height, 11 inches; length, 23½ inches

Otto Bernuth, Agent

A STONE bridge, of several arches, crossing a river. At the farther end of the bridge are a house and trees. The sky is filled with gray clouds.

Signed at the lower right.

Purchased from Julius Oehme, New York, 1906.

No. 33

GEORGES FERRÉ

FRENCH: CONTEMPORARY

150-

RETURNING FROM THE WASHING PLACE

150-

Height, 22 inches; width, 18 inches

J. J. Sullivan

A FULL-LENGTH figure of a sturdy, wholesome looking French woman, carrying a big bundle of clothes, wrapped in a brown blanket, with her right arm, and with her left hand a pail containing her bottle of washing fluid, paddle and other things used in doing the household washing. She is depicted advancing in full face view on a path leading from a stream in the middle distance, beyond which is a belt of trees. Overhead is a luminous sky of gray.

Signed at the lower right

fine quality



No. 34

dark blue green

JEAN JACQUES HENNER

FRENCH: 1829—1905

MAGDALEN

2200

Height, 18 inches; length, 25 $\frac{3}{4}$ inches *Geo. E. Heimerdinger*

A NUDE figure of a young woman, lying, in front view, on her right side in a grassy nook, with blue drapery about her hip and thigh. The setting is composed of somber-tinted foliage, the grass of subdued green, and a bit of blue sky at the upper right.

Signed at the lower left.

Purchased from Julius Oehme, New York, 1905.



No. 35

*LA PASSERELLE DU MOULIN
COLAS*

BY

HENRI HARPIGNIES

1200 ✓ No. 35

HENRI HARPIGNIES

FRENCH: 1819—

LA PASSERELLE DU MOULIN COLAS

1200 ✓

Height, 24 inches; width, 20 inches *W. W. Seaman, Agent*

In the foreground of this masterly landscape from a bank, on the right, with tall trees reaching up to the top of the canvas, a foot-bridge crosses a stream where the mill-race flows into it. Neither Colas nor his mill is included in the picture, but there is a boy on the bridge with his fishing line hanging down to the water. Beyond the bridge and the farther shore of the stream are fields and houses in the afternoon sun and above is a remarkably fine sky of summer blue.

Signed at the lower left, and dated '91.

Purchased from Messrs. Obach & Co., London, 1906.



No. 36

*SHEEP AND LANDSCAPE, NEAR
FONTAINEBLEAU*

BY

CHARLES ÉMILE JACQUE

✓ No. 36

CHARLES ÉMILE JACQUE

FRENCH: 1813—1894

2000
SHEEP AND LANDSCAPE, NEAR
FONTAINEBLEAU

3000,

Height, 26 inches, width, 21½ inches

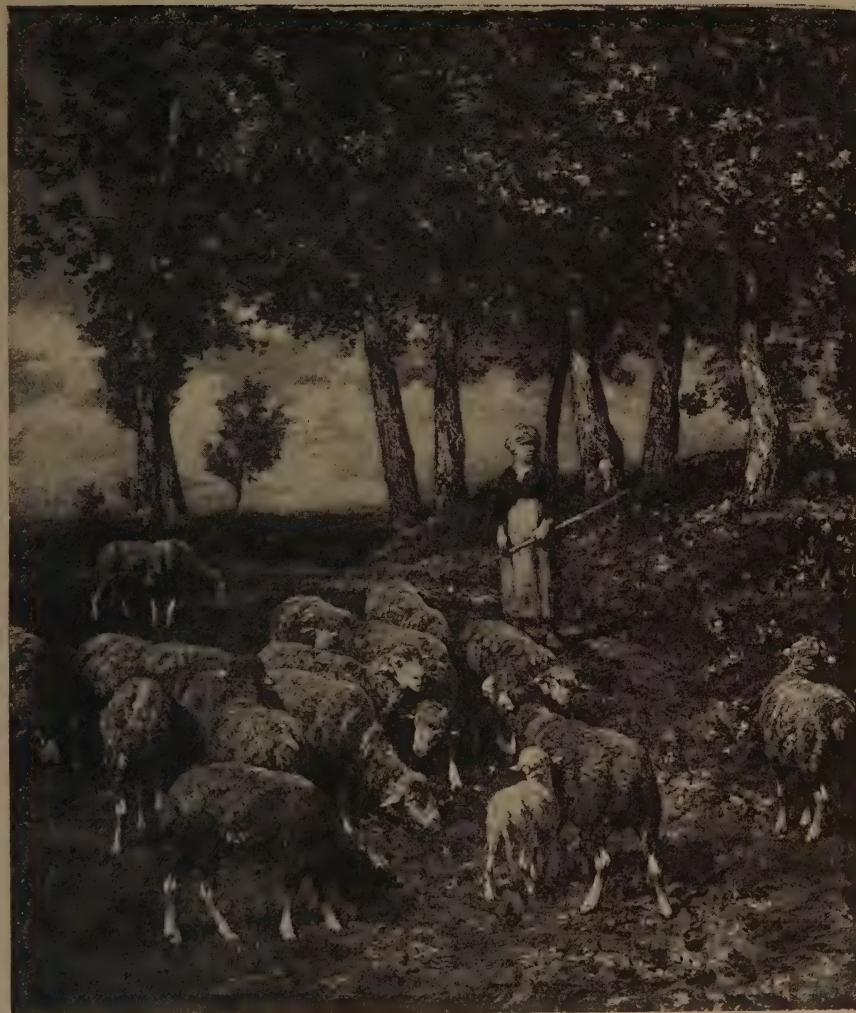
Claps & Graham

A FLOCK of sheep grazing over the sloping pasture in the foreground, with a shepherdess, holding a *houlette*, watching them as she stands on the higher ground in the middle distance. At the top of the slopes, on the right, are trees with dense foliage and between their trunks is seen a sky of gray clouds.

Signed at the lower left.

Collection Solomon Mehrbach, New York, 1906.

6522 - Bought Hollender & Cremette London July 14/1890 - £100 NXX -
Sold, Mr. Knodder & Co Sale 1893 - \$145 - Mr. J. Berdery - \$1225 -
Solomon Mehrbach Sale 1906 - \$103 - \$2500 -



No. 37

SUNSET IN VENICE

BY

FÉLIX ZIEM

✓ No. 37

FÉLIX ZIEM

FRENCH: 1812—1911

3300 ✓ *3300* ✓ **SUNSET IN VENICE**

Height, 28 inches; width, 22 inches

J.B. Delavan

A view of Venice at the mouth of the Grand Canal, the buildings on either side framing a high sky in sunset glow. Amid the ruddy tints in the lower portion the sun is seen, still well above the horizon, and looking upward there is a gradual melting of yellows into blue. A gondola in the foreground waters makes a dark effective note in the general scheme of color.

Signed at the lower right.

Alexander Blumenstiel Collection, New York, 1906. *\$186* ✓ *\$1700* ✓



No. 38

A NYMPH OF DIANA

BY

JULIUS ROBERT BEYSCHLAG

No. 38

JULIUS ROBERT BEYSCHLAG

GERMAN: 1838—

A NYMPH OF DIANA

(Canvas, oval)

500-

Height, 24½ inches; length, 33½ inches

Otto Benesch, Agent

A SEATED figure of a young woman with draperies of red and white enveloping her below the waist. The figure is seen in side view and on the grassy bank beside lies her quiver of arrows. Amid the foliage on the left is a faun playing the pipes and the nymph shows by her attitude, as she leans forward, with her hands folded on her knees, that she is listening to his notes with pleasure.

Collection of William Salomon, New York, 1906. #116- \$190-



✓ No. 39

825-

A. KOESTER

GERMAN: CONTEMPORARY

825-7

SWIMMING DUCKS

Height, 22 inches; length, 38 inches

P. B. Burns

HALF a dozen ducks are seen swimming in a stream shaded by the foliage of trees on its banks, some of which appears at the top of the canvas. The group centers about a white duck, at the left, which has evidently found a spot where food is to be had by diving.

Signed at the lower left.

2150 ✓ fine ✓ No. 40

JEAN JACQUES HENNER

FRENCH: 1829—1905

NYMPH RECLINING

Height, 20 inches; length, 36½ inches *Henry Schultheis*

A NUDE figure of a young woman, in back view, lying on her left side on the bank of a lake, her auburn hair spread out on the grass. On the left is a mass of dark foliage; at the right, a lake mirroring a blue sky.

Signed at the lower right.

Purchased from Félix Gérard, fils, Paris, 1906.



No. 41

VENICE

BY

FÉLIX ZIEM

✓ No. 41

FÉLIX ZIEM

FRENCH: 1812—1911

VENICE

(Panel)

Height, 28 inches; length, 36 inches

*W. H. Seaman Agent
H. S. Collins*

A SCENE in Venice differing from most pictures by this celebrated artist in that it has a sky in which gray clouds fill the greater part of its expanse. The effect is one of morning sunlight. On either side of a canal, the waters of which occupy the central foreground, are palaces and other buildings and in the distance a bridge crosses the watery highway.

Signed at the lower right.



No. 42

ARAB HORSEMEN

BY

GEORGES WASHINGTON

↓ No. 42

GEORGES WASHINGTON

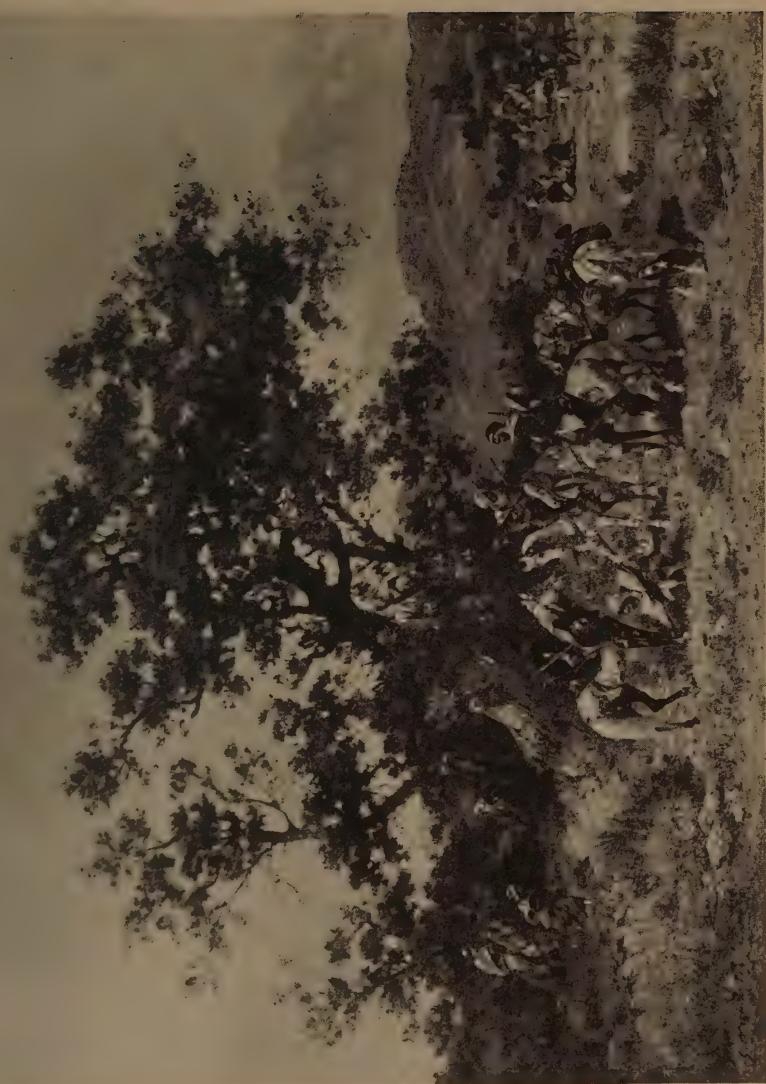
FRENCH: 1827—

ARAB HORSEMEN

Height, 30 inches; length, 38½ inches *Stephen Birch*

A GROUP of Arab horsemen, some of whom have dismounted, gathered at the foot of a fine old tree, with wide-spreading branches, amid the plains and mountains of north Africa. At the right, on the farther side of a stream, is another group of chieftains and retainers. Above the blue mountains, which are seen in the distance, is a sky of sun-burnt blue with a few white clouds.

Signed at the lower left.



No. 43

PICKING ROSES

BY

DE SCOTT EVANS

150
150
No. 43

DE SCOTT EVANS

AMERICAN: 1847—

150,
PICKING ROSES

Height, 43 inches; width, 24 inches

J.J. Julia

A FULL-LENGTH figure of a young woman, in side view, wearing a gown of white satin with train, reaching up her right hand to pluck a rose from a rose-tree trained on the stone wall of a house that forms the background of the picture. In her left hand she holds a bunch of the flowers.

Signed at the lower left, and dated '87.



No. 44

*SANDERSON'S CREEK, NEW
JERSEY*

BY

JULIAN RIX

1300 ✓ No. 44

JULIAN RIX

AMERICAN: 1851—1903

SANDERSON'S CREEK, NEW JERSEY

1300

Height, 32 inches; length, 42 inches *Stephen Birch*

A SUNSET landscape of impressive aspect. On the right, in the foreground is a hill with great trees; in the middle distance a sheet of water, and beyond a view of country with farm buildings and hills. The sky, above, shows golden yellow tone in the lower portion gradating up to blue, where there are clouds illumined by the setting sun.

Signed at the lower right.

From the William Schaus Galleries, New York, 1905.



No. 45

CONFIDENCES

BY

PIERRE CARRIER-BELLEUSE

175- ✓ No. 45

PIERRE CARRIER-BELLEUSE

FRENCH: CONTEMPORARY

CONFIDENCES

1757

(Pastel)

Height, 34 inches; length, 45 inches

R. Deutsch

Two half-length figures of young women in *costume de ballet* seated close together, and the flowers of a hydrangea at the right. One of the young women, in dress of black, is whispering to the other, whose dress is of light sea-green.

Signed at the upper left.



No. 46

THE RED ROOFS

BY

FRITZ THAULOW

No. 46

FRITZ THAULOW

NORWEGIAN: 1847—1906

THE RED ROOFS

4700-

Height, 32 inches; length, 40 inches

W. W. Seaman, Agent.

A STREAM, flowing rather swiftly, runs from the right of the picture toward the spectator and, in the foreground, fills the canvas except for a bit of the bank at the right, where there is a tree. On the other side of the stream and occupying all of the upper half of the canvas are white-walled houses and farm sheds, all with red-tile roofs. Wooded hill-tops are seen above the roofs and a strip of blue sky.

Signed at the lower right.

Purchased from Edward Brandus, New York, 1905.



No. 47

NYMPHS BATHING

BY

J. B. C. COROT

No. 47

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

NYMPHS BATHING

Height, 40 inches; width, 30 inches

John McCormack

THE composition shows a lake in the foreground, its waters coming close to the bottom of the picture, where, on a grassy bank, are three young women, nude or partly draped. On the shore, at the left, rise great, full-foliaged trees and on the right is a tree, close to the edge of the canvas. These groups of trees frame in a vista of the lake and hills beyond, while overhead is an early evening sky, in the west, blue in the upper portion with white clouds and rosy tints near the horizon.

Signed at the lower left.

Mary Jane Morgan Collection, New York, 1886.

Alexander Blumenstiel Collection, New York, 1906.

*Mary J. Morgan Sale 1886 - \$56 - 4800 - James A. Garland
Taken in trade from James A. Garland Jan 29/1889 - \$5xx
62xx - Sold S. M. Dow Providence R. I. Feb 14/1889. \$15xx*

Walter Reinhard Sale 1899. \$67. \$5000 - A. Blumenstiel

A. Blumenstiel Sale 1906. \$193. \$7700 - Andrew Freedman



No. 48

CATTLE IN PASTURE

BY

MARIE DIETERLE

8900 ✓
8900 ✓
5
No. 48

MARIE DIETERLE

FRENCH: 1860—

CATTLE IN PASTURE

Height, 41 inches; width, 32 inches

*W. H. Seaman, Agent
J. H. Walbridge
Flora*

IN the foreground a white cow is standing with her black yearling calf, and at the right, lying down, is another cow, sorrel and white. Back of the cow and calf tall trees are seen, with wide-spreading, leafy branches reaching to the top of the picture. In the middle distance are other cattle and masses of trees. Overhead is the sky of a summer day, blue with clouds of gray and white.

Signed at the lower left.

Purchased from the William Schaus Galleries, New York, 1904.



No. 49

NORMANDY PASTURES

BY

CONSTANT TROYON

✓ No. 49

CONSTANT TROYON

FRENCH: 1810—1865

NORMANDY PASTURES

Height, 34 inches; length, 46 inches

Stephen Birch

A WELL-KNOWN, important and fine example of Troyon. The forepart of the picture shows flat pasture lands, with a hillock and trees at the right. In the middle foreground a sorrel and white cow and a dark red bull, both lying down, form a group of prime interest, and immediately on the right of them is a white cow, standing while a maid is milking her. On the left is a flock of sheep with three ewes in front and a lamb springing about on the grass. The flat, green plains extend away beyond into the distance, where a range of hills is seen at the horizon. Above is a fine sky with gray and white clouds and spaces of blue in the upper portion.

Bought—George Petit Paris Aug 4/1880 - Ins. SSXXX signed at the lower left.

M.K. 2693 *Messrs. M. Knoedler & Co., New York, 1880. Oct 22 - A XXX*

Theron R. Butler Collection, New York. - \$56 - \$13100 -



No. 50

ARABS EN ROUTE

BY

ADOLF SCHREYER

✓

No. 50

ADOLF SCHREYER

GERMAN: 1828—1899

ARABS EN ROUTE

Height, 35 inches; length, 48 inches

Otto Banch, Agent

A LARGE party of Arab horsemen, the two foremost figures, at the brink of a stream in the foreground, forming the central point of interest in the picture. Their rich garments and the trappings of their splendid horses show their high station. One is mounted on a white horse and the other on a black, the latter eagerly stretching his head forward in his desire to drink at the stream. The mass of the numerous cavalcade is seen, both on the right and the left, beyond the central group, and overhead is a sky of gray clouds with a space of blue above.

Signed at the lower right.

Painted to order in 1886.

Purchased from Julius Oehme, New York, 1904.



No. 51

ON THE THAMES

BY

JAMES J. TISSOT

150 ✓ No. 51

JAMES J. TISSOT

FRENCH: 1836—1902

150 ✓ ON THE THAMES

Height, 57½ inches; width, 40 inches

A. Gilchrist

THIS picture belongs to the English series of subjects of which Tissot painted a number, introducing usually his favorite model, who is the principal figure in *On the Thames*. The scene is at a boat landing, where a young woman, in a gown of écrù with flower pattern of red and green and with a bonnet of black, the ribbons tied under her chin, is standing after alighting from a pleasure boat manned by two young men in rowing suits of white and white and blue caps. Behind these personages is the river, reflecting a gray sky and overhead is the foliage of a tree on the bank in the foreground.

Signed at the lower right.



No. 52

MORNING AFTER THE SOIRÉE

BY

JOSEF CHELMONSKI

✓ No. 52

JOSEF CHELMONSKI

RUSSIAN: 1850—

325
325 **MORNING AFTER THE SOIRÉE**

Height, 22 inches; length, 56 inches *J. G. Sawitzel*

A SCENE at dawn after a party that has lasted all night, and is still continuing, in a long, low house, seen at the left of the picture, with some of the guests departing and carriages and droskies filling the broad snow and mud covered road which fills the foreground. Guests are leaving from the doorway of a pavilion at the farther end of the building, near the center of the composition, and attendants and a white-robed cook are seen at the door of the kitchen, at the left. Through the windows of the house, where the lights are still burning, figures are seen at the tables eating and drinking.

Signed at the lower left, and dated, "Paris, 1877."

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.



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AND THEIR WORKS**

LIST OF ARTISTS REPRESENTED AND THEIR WORKS

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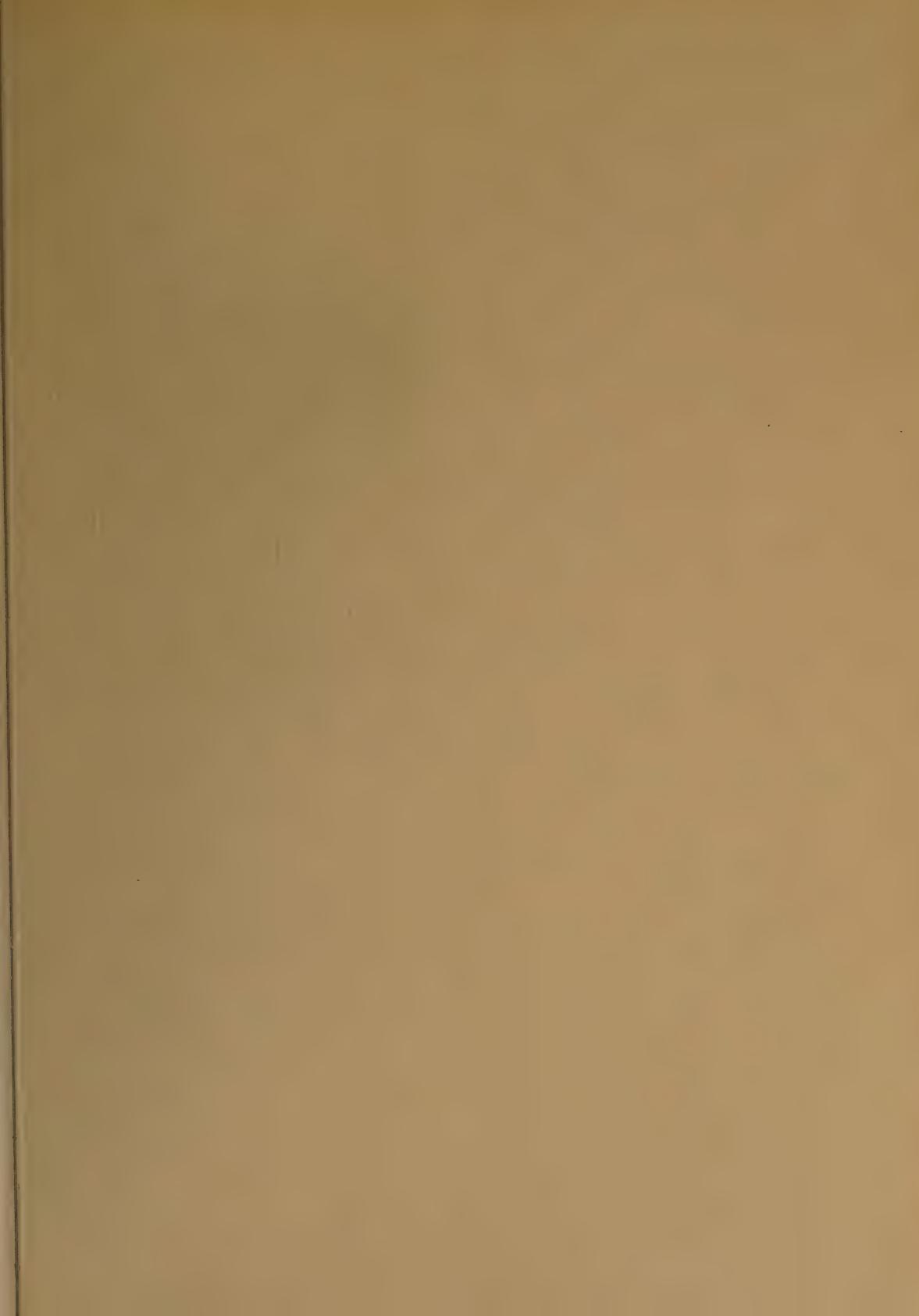
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